was Immanuel of Rome, who, besides being a physician, Hebrew poet and exegete, was a familiar member of the circle of the *dolce stil nuovo.* He exchanged sonnets in Italian with the litterateurs of the time, and was patronised by Can Grande della Scala of Verona, to whom he dedicated a *bisbiglio* describing his busy court. Here he may have met Dante, with whom he appears to have been on terms of some intimacy, to judge from the fact that Busone da Gubbio sent him a sonnet of condolence on the greater poet's death. The volume of his Italian work which has survived shews the promise, if not the final fulfilment, of a genius no- less than that displayed in his Hebrew writings. It may be added that Immanuel of Rome has been conjectured to be the medium through which Dante received his knowledge of the Muslim cosmogony, of which such important influences have been found in his work.

Symptomatic of the Italian outlook of Immanuel of Rome, in whatever language he wrote, was his collection of Hebrew poems, known as the Compositions of Immanuel. In this work—one of the first to introduce to non-Moslem Europe the loosely-woven narrative framework perfected by Boccaccio in his *Decameron*—we find a picture of a completely Italian environment, European literary forms such as the sonnet, a good measure of the licentious spirit of Italian poetry of the time, and, above all, an imitation (or perhaps it is more

correct to say, parody) of the *Divine Comedy.*

This work deserves closer examination, for it follows Dante's model from beginning to end. It commences, like the *Inferno,* with an allusion to the age of the author at the time of composition; it finishes, like the *Paradiso,* with a glimpse of the stars. The text is closely modelled on the Italian original—without, indeed, its profundity, its polish or its clarity, for this was a parergon appended